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BBC-1 COLOUR

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CAMERA SCRIPT

STUDIO : TC6

DOCTOR WHO 4x

13 TX 77

"IMAGE OF THE FENDAHL"

by CHRIS BOUCHER

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Armourer DES STEWART

Spool: 49462

Time: 24'22"

SUNDAY SEPTEMBER 4th 1977

T.C.6.

1400 - 1830	Camera Rehearsal (with TK 36 from 1500 - 1530)
1830 - 1930	DINNER
1930 - 2000	LINE-UP
2000 - 2200	RECORD <u>VTC/6HT/B19182/ED/ED</u>

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END DAY

EPISODE THREE

1

DOCTOR WHO 4X

IMAGE OF THE FENDAHL

CAST LIST

The Doctor	TOM BAKER
Leela	LOUISE JAMESON
Thea Ransome	WANDA VENTHAM
Martha Tyler	DAPHNE HEARD
Dr. Fendelman	DENIS LILL
Jack Tyler	GEOFFREY HINSLIFT
Ted Moss	EDWARD EVANS
Maximillian Stael	SCOTT FREDERICKS
Adam Colby	EDWARD ARTHUR

②

OPENING TITLES - EPISODE THREE (DUR: 28")

SOF

S/I

TJ 1

Image of the Fendahl

TJ 2

by CHRIS BOUCHER

TJ 5

PART THREE

1A 3A

1. INT. COLBY'S LABORATORY. NIGHT.

(REPRISE.

38. 1 A
CU SKULL
a hand

THE POWER DIS-
CHARGE CONTINUES,
GETTING BRIGHTER
AND MORE INTENSE

THE DOCTOR
CANNOT BREAK
FREE OF IT.

P A U S E

WITH AGONISING
SLOWNESS HE
INCHES TOWARDS
THE EDGE OF THE
STOOL.

39. 3 A
MLS DOCTOR

IT IS OBVIOUS
THAT HIS
STRENGTH IS
FAILING AND HIS
LIFE IS EBBING
AWAY)

103.

LS LEELA

2. INT. PRIORY KITCHEN. NIGHT.

(LEELA ENTERS
SOMETHING
CATCHES HER
ATTENTION.

CU Leela

SHE LISTENS
INTENTLY FOR
A MOMENT
FROWNING)

THEN EXITS
INTO HOUSE)

LS Leela

RECORDING PAUSE

(5)

3. INT. COLBY'S LAB. NIGHT.

CU Doctor

(THE DOCTOR
INCHES CLOSER
TO THE EDGE OF
THE STOOL BUT HIS
EFFORTS ARE VERY
WEAK)

CU Skull/hand

R E C O R D I N G B R E A K



1B

4A. INT. CORRIDOR NO.1.

40. 1 B
LEELA enters
Xs down to
cam and exits
frame L

(LEELA runs IN
LOOKING FOR
THE DOCTOR)

LEELA: Oh Zuanan where
is he! Doctor! Doctor!

3B

4B. INT. CORRIDOR 2.

41. 3 B
LEELA enters
and Xs to
door of
Colby's Lab.

(LEELA RUNS
DOWN TO
COLBY'S LAB.)

RECORDING STOP

1A 3A

5. INT. COLBY'S LABORATORY. NIGHT.

42. 1 A
LS Lab.

SKULL L of
frame/Door R
of frame/
DOCTOR centre.

LEELA enters
Xs down to
DOCTOR. Let
them fall out
of frame R.

The SKULL dims

(THE DOCTOR MAKES
A LAST DESPAIRING
EFFORT TO SLIDE
OFF THE STOOL,
AND FAILS.

EXHAUSTED AND
DYING HE LIES
HUNCHED AGAINST
THE EDGE OF THE
WORKBENCH UNABLE
TO WITHDRAW
FROM THE POWER
OF THE SKULL)

(LEELA HURRIES
IN)

LEELA: Doctor!

(SHE RUNS TOWARDS
HIM)

THE DOCTOR:

No!

(LEELA HESITATES)

42A

MS chair
being kicked
away.

(LEELA PLUNGES
FORWARD INTO A
SLIDING SOCCER
TACKLE KICKING
THE STOOL AWAY.

THE DOCTOR FALLS
BACKWARDS BREAKING
CONTACT WITH THE
SKULL.

THE POWER DIS-
CHARGE IMMEDIATELY
STOPS.

THE DOCTOR LANDS
ON TOP OF LEELA)

43. 3 A
C 2-shot
DOCTOR/LEELEA
on floor

THE DOCTOR: + LEELEA: Are you all right

LEELEA: (WINDED) You're very heavy!

THE DOCTOR:
How did you find me?

LEELEA: I just felt something was
wrong and followed the feeling.

THE DOCTOR: (GRINS) Yes?

LEELEA: I did!

THE DOCTOR: Of course you did.

LEELEA: Hey, have I saved your life?

They start to
rise
44. 1 A
C 2-shot
DOCTOR/LEELEA

THE DOCTOR: Yes, I was careless.
Come on, get up. (TO SKULL) You're
changing into a mutation generator
aren't you?

LEELEA: ^{Is it} ~~You talk/as though it were~~ ^{to it}
alive?

(3, next)

9

Yes
DOCTOR: ~~It is in a way.~~ It's
using suitable genetic material
to recreate itself.

LEELA: But what is it?

DOCTOR: Ssh, I think it's The
Fendahl. It exists and grows by
death.

LEELA: Most creatures do, or that
is what you taught me.

DOCTOR: I know, but the Fendahl
absorbs the full spectrum of
energy, what some call the life
force or the soul. It eats life
itself.

LEELA: That must be what the old
woman saw ...

DOCTOR: What?

LEELA: Huge and dark she said. ~~and~~
hungry for her soul.

DOCTOR: And she's still alive?

LEELA: Yes.

DOCTOR: ~~Come on~~, take me to her.

LEELA: What about that?

(SHE POINTS AT THE SKULL)

DOCTOR: That's indestructible.

(3, next)

10

hot 44 on 1)

HOLD their X
to door

LEELA: What about the sonic time
scan?

DOCTOR: First things first, before
the implosion Fendelman can operate
that for around a hundred hours,
give or take a few minutes.

LEELA: But he might already have used
up his hundred hours!

DOCTOR: Um, he That's a risk
we'll all have to take. Come on.

(THEY LEAVE RUNNING)

He Thinks
None into
Room + They
(EXIT)

24.3
ACU SKULL
GO INTO BCU

R E C O R D I N G

B R E A K

10 30

6. INT. FENDELMAN'S LABORATORY. NIGHT.

45. 3 C
CU Digital Counter
static.

(FENDELMAN SWITCHES
ON AN ELECTRONIC
DIGITAL COUNTER
AND CHECKS IT.

CU Digital Counter
(starting (for use at end) COLBY LOOKS)

RECORDING PAUSE

COLBY: What's that for?

46. 3 C
C 2-shot
FENDELMAN/COLBY

FENDELMAN: Running log./ Some of the
scanner components have a limited life.

Let FENDELMAN
go, HOLD COLBY

COLBY: Ninety eight hours fifty-six
minutes forty three point seven
seconds. You've been busy with this
equipment.

FENDELMAN: It has been a joy.

COLBY: A labour of love even.

47. 1 C
CS FENDELMAN

(COLBY CROSSES TO
THE WALL VIEWER,
SWITCHES IT ON
AND LOOKS AGAIN
AT THE X-RAY
PLATES)

COLBY enters
for 2-shot
COLBY/FENDELMAN

If man really is descended from aliens
like this why haven't we found
evidence of it before?

Because
FENDELMAN: / We were not looking.

COLBY: Oh, come on!

(Break next)

FENDELMAN: We were not looking for this sort of evidence. Without the scanner we would not have found this one. In all research, Adam, there must be a first discovery. What is it the Chinese say, a journey of a thousand miles begins with but a single step?

COLBY: This isn't a step, it's a jump. And to rather an illogical conclusion.

(FENDELMAN
COMPLETES HIS
CHECKS AND LOOKS
UP)

TIGHTEN to
closest poss.
2-shot

FENDELMAN: You shall see. I have already reprogrammed the computer. This time it should give a visual interpretation of what the scanner picks up.

(HE POINTS TO THE
VIEW SCREEN SET
IN THE SCANNER
CONSOLE)

Colby

On this screen you will see the true genesis of homo sapiens.

(FENDLEMAN BEGINS
THE SCANNER RUN-
UP SEQUENCE.

THE DIGITAL
COUNTER OF THE
RUNNING-LOG BEGINS
TO TICK UP THE
SECONDS)

R E C O R D I N G B R E A K

1D 2A 4A

7. INT. LARGE CELLAR. NIGHT.

48. 2 A
Highest poss.
LS THEA
centre of
cellar floor

(ON THE FLOOR A
LARGE PENTAGRAM
HAS BEEN PAINTED.

BY THE LIGHT OF
TWO HURRICANE
LAMPS THEA
RANSOME CAN
BE SEEN LYING
WITHIN THE
PENTAGRAM.
HER HANDS AND
FEET ARE BOUND.

49. 1 D
LS Cellar steps
STAEEL descends, PAN
him R + let him
leave frame

MAXIMILLIAN
STAEEL COMES
FORWARD OUT OF
THE SHADOWS. HE
IS HOLDING A SYRINGE
AND SWAB)

50. 2 A
MCS STAEEL
PAN him R to
2-shot THEA/STAEEL

STAEEL: Thea!

THEA: Max?

30
*he is about
to inject her.*

STAEEL: I am glad you are awake, Thea.
I want you to understand why I have
brought you here.

(HE KNEELS DOWN
BESIDE HER,
ROLLS UP HER
SLEEVE AND CARE-
FULLY SWABS A
PATCH OF SKIN
ON THE INSIDE
OF HER ARM)

You are the medium through which the
ancient power of this place is
focused.

(4, next)

THEA: (HAZY) What
are you doing?

STAE: The scanner awoke the power,
You know about the scanner, of course.

(VERY CAREFULLY
AND PROFESSIONALLY
HE EMPTIES THE
SYRINGE INTO HER
ARM, PUTS THE
SWAB ON THE SPOT
AND BENDS HER
ARM TO HOLD IT IN
PLACE.

HOLD closest
poss. 2-shot

I have been watching you for some time,
you see. You are the medium through
which I shall conjure and control
the supreme power of the ancients.

THEA: (DRIFTING) Max, don't be
so ridiculous.

Let STAE go

STAE: You will sleep now while we
prepare.

51. 4 A
MCU STAE

THEA: Max! You're a fool!

STAE: I shall be a god.

R E C O R D I N G B R E A K

3C 1E

8. INT. COTTAGE. NIGHT.

(MRS. TYLER IS
NOW LYING ON THE
SETTEE AND APPEARS
TO BE ASLEEP.)

JACK HAS COVERED
HER WITH THE
BLANKET. HE
IS HOVERING ABOUT
HELPLESSLY.

LEELA COMES
IN CLOSELY
FOLLOWED BY THE
DOCTOR.)

52. 1 E
~~MRS. TYLER~~
PAN L to find
JACK at chair by
table. He wakes
on door noise
+ Xs to door.
Let him leave frame.

JACK: Is this 'im? Is this your man?
(TO THE DOCTOR) Oi Do you know what's
goin' on? My gran's in a 'ell of a
state.

53. 3 C
3-shot at door
DR/LEELA/JACK
Leela's
HOLD DOCTOR'S X
down to MRS. T.

(THE DOCTOR
BRUSHES PAST
HIM AND GOES
DIRECTLY TO
WHERE MRS.
TYLER IS LYING)

S3A
2-s DR/JACK

THE DOCTOR: Mrs. Tyler? Come on
~~Mrs. Tyler~~, wake up!

S3B
2-s LEELA/MRS. T.

LEELA: Come on old woman, wake up,
Now, come on!

54. 1 E
2-shot
JACK/DOCTOR

JACK: Leave her alone. What do you
think you're doing?

THE DOCTOR: Do you know what's wrong
with her?

(3, next)

16

JACK: Well, no, but -

THE DOCTOR: I do. Make some tea.

JACK: Tea?

THE DOCTOR: Tea. She does drink tea?

JACK: Yeah!

THE DOCTOR: Then make some.

Let JACK go
HOLD DOCTOR

(JACK GOES TO THE
KITCHEN)

Use the good china, four cups, lay it
out on a tray. Off you go, Oh and
some fruitcake.

JACK: (V.O.) Anything else?

THE DOCTOR: No. (TO LEELA) I
love fruitcake.

(THE DOCTOR
ON ONE SIDE AND
LEELEA ON THE
OTHER

SHE SHOWS NO
SIGNS OF LIFE)

55. 3 C
C 3-shot
DR/LEELEA/MRS. T.

THE DOCTOR:
Come on, Mrs. Tyler, is this the way
to behave when you've got visitors?
We've come for tea!

(Break next)

17

not 55 on 3)

LEELA: And fruitcake!

DOCTOR: And fruitcake. ~~I know a~~
~~wonderful recipe for fruitcake.~~

LEELA: ~~Do you?~~

DOCTOR: ~~Yes, you take a pound of~~
~~peanuts~~

R E C O R D I N G B R E A K

18

10 30

9. INT. FENDELMAN'S LABORATORY. NIGHT.

56. 1 C
Close 2-shot
COLBY/FENDELMAN

FENDELMAN: *There Colby, do you see it?*
(FENDELMAN IS OPERATING THE SCANNER.)

RECORDING PAUSE

COLBY IS WATCHING HIM.

57. 1 C
MCU Door
STAEEL enters
+ *raises gun*

STAEEL ENTERS.
HE IS AGITATED)

STAEEL: Turn it off!

58. 3 C
C 2-shot
COLBY/FENDELMAN

FENDELMAN: (NOT LOOKING UP) Where have you been, Stael? I needed you here. /

59. 1 C
MCS STAEEL
including gun

(STAEEL TAKES OUT A PISTOL AND POINTS IT AT FENDELMAN)

STAEEL: Turn off the scanner.

60. 3 C
C 2-shot
COLBY/FENDELMAN

(SOMETHING IN HIS TONE OF VOICE MAKES COLBY LOOK UP)

Dr. Fendelman,
COLBY: / I think you have an industrial relations problem.

69A Cu gun on monitor

70B Cu Fendelman

(SEES THE GUN FOR THE FIRST TIME)

70A Cu gun, hand in + takes it.

61. 1 C
MCS STAEEL

Have you lost your mind?!

62. 3 C STAEI: The scanner.

C 2-shot
COLBY/FENDELMAN FENDELMAN: No.

63. 1 C
MCS STAEI

64. 3 C (STAEI COCKS THE
C 2-shot PISTOL)
COLBY/FENDELMAN

COLBY: Relax, Max. I'll do it.

(HE SWITCHES OFF
THE SCANNER. THE
DIGITAL COUNTER
ON THE RUNNING
LOG SHOWS NINETY-
NINE HOURS,
FIFTEEN MINUTES,
THIRTY POINT FIVE
SECONDS)

65. 1 C FENDELMAN: Why, Stael?/
CU STAEI

66. 3 C STAEI: I'm not/ready. My followers
C 2-shot are not yet here./
COLBY/FENDELMAN

67. 1 C COLBY: Followers? That's impressive.
CU STAEI

68. 3 C STAEI: Shut up, Colby, or I will shoot
C 2-shot you where you stand. Outside, both
COLBY/FENDELMAN of you./
let them leave
frame L

FENDELMAN: Is this some sort of joke,
Max?

69. 1 C (COLBY URGES
3-shot at door FENDELMAN GENTLY
STAEI/COLBY/FENDELMAN TOWARDS THE DOOR)

COLBY: No, Max isn't famous for
his sense of humour are you Maxy?

STAEI: I shall not warn you again,
Colby.

(Pause, next)

COLBY: You're going to kill us
anyway, aren't you?

69B

BCU STAEL

STAEL: That depends on whether I
enjoy having you worship me. (CUT)

(COLBY LOOKS AT
STAEL PREPARED
TO LAUGH BUT
THERE IS NO DOUBT
THAT STAEL IS
SERIOUS.)

COLBY IS
FRIGHTENED
INTO SILENCE)

RECORDING PAUSE

70. 1 C
CU Digital counter
stopping at
99.15.30.

RECORDING BREAK

4B

10. INT. COTTAGE KITCHEN. NIGHT.

71. 4 B
CU Tea tray
JACK picks it
up PAN him R
to living-room
door

(JACK BRINGS IN
A TRAY OF TEA.)

3C 1E

10A. INT. COTTAGE LIVING-ROOM. NIGHT.

72. 1 E
MCS JACK entering
from kitchen.
PAN him L to table.

73. 3 C
C 3-shot
DR/MRS.T./LEELA

DOCTOR: You mix the peanuts
and the treacle and add the apple
cores, put them in a shallow dish
in a high oven and bake it for a
fortnight. It's too late, she's
slipped away.

Let DOCTOR +
LEELA go,
TIGHTEN on
MRS. TYLER

(THE DOCTOR + LEELA
RISE AND ARE ABOUT
TO GO WHEN MRS.
TYLER WAKES)

MRS. TYLER: Yer! Just a minute.
That bain't no way to make a
fruitcake!

DOCTOR: Mrs. Tyler!

(HER SPEECH GRADUALLY
BECOMES MORE FLUENT)

MRS. TYLER: Well, if'n you're
gonna stay, sit yourselves down
and I'll have the tea ready in
a jiffy./

74. 1 E
MCS JACK

JACK: It's here Gran.

R E C O R D I N G B R E A K

4 to C
3 to D

75. 4 C
MCU MRS. TYLER (MRS. TYLER LOOKING
AT THE TRAY)

MRS. TYLER: Well that 'ent the good china John. And there's fresh cake in the other tin. (LOOKS AT THE DOCTOR) 'Ere, I never asked you to tea? I 'ent never seen you before in my life./

76. 1 E
MCU DOCTOR

77. 4 C
MCU MRS. TYLER THE DOCTOR: You were slipping away./

MRS. TYLER: Slipping away?

78. 1 E
MCU DOCTOR

THE DOCTOR: Psychic shock./ I needed something normal to bring you to to reality. How long have you lived here, Mrs. Tyler?/

79. 4 C
MCU MRS. TYLER

MRS. TYLER: Why should I tell you aught?/

80. 1 E
2-shot
JACK/DOCTOR

DR: (RISING) Tell her I'm trying to help

81. 4 C
MCU MRS. TYLER

JACK: He's trying to help, gran./

82. 1 E
MCU JACK MRS. TYLER: You mind your place, John./

JACK: Oh no. We 'ent got time for those games. Ted Moss and his cronies is up to suffen. Suffen bad and you're involved. Now you tell 'im what he wants to know./

83. 4 C
CU MRS. TYLER

MRS. TYLER: I 'ent involved in nothin I was consulted. Lots of people consult me. You know I got the second sight./

84. 1 E
CU DOCTOR

THE DOCTOR: You've lived in this cottage all your life then haven't you Mrs. Tyler?/

85. 4 C
CU MRS. TYLER

86. 1 E
CU DOCTOR
- MRS. TYLER: How do you know that?
87. 3 D
CU JACK
- THE DOCTOR: Telepathy and precognition are normal in anyone whose childhood was spent near a time fissure like the one in the wood.
88. 1 E
CU DOCTOR
- JACK: He's as bad as you are!
What's a time fissure?
89. 4 C
CU MRS. TYLER
- THE DOCTOR: A weakness, in the fabric of time and space. Every haunted place has one, that's why they're haunted. Time distortion. This must be a large one. It's lasted long enough to affect the place names. Like Fetchburgh. Fetch - an apparition.
90. 1 E
CU DOCTOR
- MRS. TYLER: How do you know so much?
91. 4 C
ECU MRS. TYLER
- THE DOCTOR: I read a lot. What did you see in the wood?
92. 1 E
ECU DOCTOR
He kneels
- MRS. TYLER: I didn't see aught in the woods. Not with my eyes.
93. 4 C
ECU MRS. T.
- Then
THE DOCTOR: With your mind? Did it have a human shape?
94. 1 E
ECU DOCTOR
- MRS. TYLER: (RELUCTANTLY) No.
95. 4 C
ECU MRS. TYLER
- THE DOCTOR: I've got to know! Did it have a human shape?
96. 1 E
MCU DOCTOR
- MRS. TYLER: No It didn't!

HOLD 2-shot
as JACK enters

DOCTOR: Jack, do something for me.

JACK: If I can.

DOCTOR: Could be dangerous.

JACK: Oh!

PAN DOCTOR
R to 20shot
DR/LEELA

DOCTOR: I want you to *keep an eye on* watch the
Priory for me. I need to know
who comes and goes. We'll be back
by tomorrow sundown. (TO LEELA)
Come on, we've got a long way to go.

(HE HEADS FOR
THE DOOR)

LEELA STARTS TO
FOLLOW)

MRS. TYLER: Girl!

HOLD LEELA's
X down to MRS. T.

(LEELA TURNS
BACK)

LEELA: Yes?

(MRS. TYLER HOLDS
OUT A VERY SMALL
BAG ON A DRAW-STRING)

MRS. TYLER: Take this. Tis a charm
to protect you. I cast it for Ted
Moss but it's too late for 'im.

LEELA: Thank you.

97. 4 C
C 2-shot
JACK/MRS. TYLER

(LEELA TAKES THE
CHARM, NODS AND
HURRIES TO THE
DOOR)

MRS. TYLER: John!

JACK: Yes Gran?

(Break next)

(shot 97 on 4)

MRS. TYLER: I seen the figure he
spoke of. In a dream. T'were a
woman.

R E C O R D I N G B R E A K

1D 2A' 4A + 5

98. 2 A MLS STAEL 11. INT. LARGE CELLAR. NIGHT.

(THEA RANSOME,
DRUGGED AND
UNCONSCIOUS
STILL LIES
IN THE
PENTAGRAM.

COLBY AND
FENDELMAN
ARE BOTH
SECURELY
TRUSSED UP.

99. 1 D MLS FENDELMAN

STAEL IS
CHECKING
THE BONDS)

FENDELMAN: How long have you been
planning this ... whatever it is
you're planning? /

100. 2 A MLS STAEL

STAEL: Ever since Mrs. Tyler's
visions began to come true. /

101. 1 D MLS FENDELMAN

FENDELMAN: Visions? Oh come now,
Max. You have a first class brain.
Use it. /

102. 4 A MCU COLBY

COLBY: First class brain? He's
an occult freak. One of those feeble
inadequates who thinks he communes
with the devil. Is that it, Max?
Are you going to summon up the devil? /

103. 1 D MCS STAEL

HOLD his X
down to
COLBY

STAEL: Unlike you I am not a crude
lout, Colby. The grimoires do not
impress me. Mrs. Tyler's
paranormal fight and the race
memories she draws on these were the
signposts on the road to power -

COLBY: Spare us the after dinner
speech!

STAEI: I shall enjoy your
terror, Colby.

104. 2 A (HE WALKS AWAY)
MCU FENDELMAN

105. 4 A FENDELMAN: I trusted him.
MCU COLBY

COLBY: I didn't and I'm going to
wind up just as dead as you. If
that's any consolation.

106. 1 D (HE STRUGGLES
WITH HIS
BONDS)
MCS STAEI

107. 4 A FENDELMAN: Why should he be doing
CU COLBY this? /

109A

CU hands struggling

COLBY: Fendelman, it doesn't
matter why! What matters is he's
doing it. --
To us, unless we can get free before
his so-called followers arrive! (BEAT)
What about the Security Guards? /

108. 1 D
CU FENDELMAN

108A

CU Colby

109. 5 Highest widest
shot poss.

FENDELMAN: In my absence they are
to take their instructions from
him. /

COLBY: (REACTION)

R E C O R D I N G B R E A K

3E 1F

12. INT. TARDIS.

110. 3 E
Wide 2-shot
DOCTOR/LEELA

(THE DOCTOR
IS AT THE
CONTROLS)

DOCTOR: The fifth planet is a
hundred and seven million miles out
and then twelve million years back.
We've no time to waste.

LEELA: You think this thing ... the
Fendahl ... comes from the fifth
planet? /

111. 1 F
MC5 DOCTOR

DOCTOR: Came from it. A long time
ago. Before your species developed
on Earth./

112. 3 E
MC5 LEELA

LEELA: But how did it ~~get~~ ^{travel} there?

DOCTOR: What?

113. 1 F
MCU DOCTOR

LEELA: You said there's only one,
it can't build a spacecraft, so how
did it get to Earth? /

114. 3 E
MCU LEELA

DOCTOR: (SHRUGS) It used that
enormous stockpile of energy to launch
itself across space./

115. 1 F
CU DOCTOR

LEELA: You mean the way lightning
travels? /

No, well yes.

DOCTOR: ^ Something like that. Humans
speak of astral projection
travelling psychically to distant
planets. That might be some kind
of race memory.

LEELA: A race memory?

DR: Yes de ja vu?

RECORDING BREAK

EP.3

TELECINE 4: (DUR: 18"
31")

SOF

Ext. Fetch Priory. Day.

From cover at the edge
of the wood JACK TYLER
is watching the house.
A van draws up. TED
MOSS and THREE OTHER
MEN get out and go into
the house.

END TELECINE 4.

3E 1F

13. INT. TARDIS.

117. 3 E
MIS LEELA
on floor

(LEELA IS DOZING.
THE DOCTOR ENTERS
FROM ANOTHER PART
OF THE TARDIS.

She rises to
2-shot as the
DOCTOR enters.
Let DOCTOR exit
frame L. HOLD
LEELA

LEELA WAKES SUDDENLY
AND INSTINCTIVELY
DRAWS HER KNIFE)

DOCTOR: No, no, put it away, put it
away. It's a good thing your tribe
never developed guns. They would
have woken with a start one morning
and wiped themselves out.

118. 1 F
MCS DOCTOR

LEELA: Someone was chasing me and I
couldn't move. Just a dream I
suppose.

(THE DOCTOR KICKS
THE COMPUTER CARDS
SUDDENLY)

Hey, what's wrong Doctor?

119. 3 E
MCS LEELA

DOCTOR: I've been checking on the
old data banks. There's nothing on
record at all about the fifth planet.

LEELA: Does it matter?

120. 1 F
2-shot
DOCTOR/LEELA

DOCTOR: Of course it matters! We Time
Lords are a very meticulous people.
You have to be when you live as long
as we do. All information is recorded.

LEELA: Perhaps there wasn't any.

(3, next)

120 on 1)

DOCTOR: What?

LEELA: Information.

(THE DOCTOR STARES AT
HER BLANKLY FOR A
MOMENT THEN COMES
TO WITH A START.
HE RUSHES TO THE
CONTROL CONSOLE.
THE TARDIS RESPONDS.

HE ACTIVATES THE
VIEW-SCREEN. IT
SHOWS A SLOWLY
ROLLING WEAVING
PATTERN OF LIGHT
AND COLOUR)

DOCTOR: Of course! That's why
there's no record of the planet.

121. 3 E

LEELA: (STARING AT SCREEN) Why? /

122. (4 MCU Screen
D - Blacks area)

DOCTOR: That impression is produced
by a time loop.

LEELA: A time loop?

On Console

DOCTOR: Yes, all memory of the planet
has been erased by a circle of time
making it and its records invisible.
Only a Time Lord could do that.

LS Screen

LEELA: It's very clever.

123. I F
MCU DOCTOR

DOCTOR: It's criminal. We've been
on a wild goose chase. Come on, let's
get back./

(HE TURNS OFF THE
VIEW-SCREEN & RESTARTS
THE TARDIS)

Let's hope we're not too far round
that loop.

RECORDING BREAK

14. INT. COTTAGE. NIGHT.

124. 1 E
CU table top
PULL OUT to
MCS MRS. TYLER

(MRS. TYLER IS
DEALING TAROT
CARDS)

MRS. TYLER: The tower struck by
lightning!

125. 3 C
MCS JACK

(JACK COMES IN)

JACK: Still no sign of 'em. Sundown
'e said.

126. 1 E
CS MRS. TYLER

MRS. TYLER: Didn't reckon he'd be
reliable. Never trust a man who
wears a hat./

127. 3 C
MCS JACK

JACK: Grandad always wore one. /

128. 1 E
MCU MRS. TYLER

MRS. TYLER: And a wicked old devil
'e were too./

129. 3 C
MCU JACK

JACK: I wear one! /

130. 1 E
MCU MRS. TYLER

MRS. TYLER: That be different, I give
it to you. Here take this. /

131. 3 C
MCU JACK

JACK: More charms. I en't one of
your punters Gran! /

132. 1 E
CU MRS. TYLER

MRS. TYLER: Tonight is Lamas Eve. /

133. 3 C
CU JACK

JACK: You know I don't belive in all
that. /

134. 1 E
CU MRS. TYLER

MRS. TYLER: Most round here do, and
when most believe that do make it
true. /

135. 3 C
CU JACK

JACK: Most people used to think the
world was flat, but it were still round. /

136. 1 E
MCU MRS. TYLER

33

Shot 136. on 1)

HOLD her
rise + X to
2-shot
MRS. T/JACK

MRS. TYLER: But they behaved as if't
were flat. (OFFERS BAG) Just for
me.

JACK: (ACCEPTS IT) If it makes you
happy.

137. 3 C
2-shot
MRS T./JACK

MRS. TYLER: Another thing. I want
they two cartridges./

JACK: Going rabbiting Gran?

He Xs to
sideboard

MRS. TYLER: Going to fill 'em with
salt. Salt's best pertection there
be.

138. 1 E
CU MRS. TYLER

JACK: Evil spirits again Gran?/

MRS. TYLER: You can laugh John, but
I know the old ways ... more than
them up at the Priory, any road.
We'd best get up there, we've gotta
stop 'em meddling in things they
don't understand.

R E C O R D I N G B R E A K

1G 2A 4A 5

15. INT. LARGE CELLAR. NIGHT.

1. 5. Highest
widest
shot
poss.

2. 1. G
IS MOSS
descending
stairs.

PAN him R
to Altar.

Let him leave
frame, PAN L
to find STAEI
at console

(ROBED AND HOODED
FIGURES ARE GATHERED.

THEA RANSOME, COLBY
AND FENDELMAN REMAIN
IN THEIR ORIGINAL
POSITIONS.

AROUND THE PENTAGRAM
AND FOLLOWING IT'S
SHAPE PRECISELY A THIN
STRIP OF METAL FOIL
HAD BEEN LAID.

BEYOND THE PENTAGRAM
AN ALTAR HAS BEEN
ERECTED. BESIDE IT
STANDS A REMOTE CONTROL
CONSOLE WHICH IS LINKED TO
THE SCANNER IN FENDELMAN'S
LABORATORY BY HEAVY DUTY
CABLES LYING ALONG THE
FLOOR.

STAEI IS CHECKING
THIS CONSOLE.

MRS MOSS at altar

STAEI at console
he Xs to altar

THERE IS A STIR AMONG
THE GATHERING AS TED
MOSS ENTERS CARRYING A
SKULL. HE IS HOLDING IT
BY THE SMALL PEDESTAL ON
WHICH IT IS MOUNTED AND
BEING CAREFUL NOT TO TOUCH
THE SKULL ITSELF. HE
IS ALSO WEARING A PAIR
OF HEAVY, INSULATED
GAUNTLETS.

(Pause, next)

(Shot 2 on 1)

CAREFULLY AND REVERENTLY
HE PLACES THE SKULL
ON THE ALTAR. HE BOWS
TO IT. THE WATCHERS
DO THE SAME.

STAEEL TURNS, BOWS TO
THE SKULL AND THEN BEGINS
TO PREPARE A SHORT COIL
OF HEAVY-DUTY CABLE WHICH
IS CONNECTED TO THE
CONSOLE)

RECORDING PAUSE

3. 4 A
MCS COLBY COLBY: (WHISPERING) What is that?
4. 1 G
CS FENDELMAN FENDELMAN: A remote control unit
connected to the scanner.
5. 4 A
CU COLBY COLBY: He's linking up that old bone
with your scanner? Why?
6. 1 G
BCU FENDELMAN FENDELMAN: The power source! Colby,
I think I know!
7. 2 A
MLS TEEA
5
Highs hot cellar

RECORDING BREAK

16. INT. TARDIS.

(THE DOCTOR IS
DEEP IN THOUGHT)

139. 3 E
ML 2-shot
DOCTOR/LEELA

LEELA WANDERS IN
PUTTING UP HER
HAIR)

LEELA: We're going to be late.

140. 1 F
MCS DOCTOR

DOCTOR: Of course we're going to be late! Obviously we're going to be late! But the question is .. where is it getting the power? Inducted biological transmutation takes a lot of power; /it isn't available in the Priory. Ah!

141. 3 E
MCS LEELA

(THE DOCTOR
THUMPS THE
CONSOLE

LEELA DRAWS HER
KNIFE)

142. 1 F
CS DOCTOR

TIGHTEN to
MCU

LEELA: What?

DOCTOR: Put that knife away! I've got it. The skull is absorbing the energy released when the scanner beam damages that time fissure! ... Why didn't I think of that before?

143. 3 E
MCU LEELA

LEELA: Even you can't think of everything.

144. 1 F
MCU DOCTOR

DOCTOR: I can't?

145. 3 E
MCU LEELA

LEELA: No.

146. 1 F
MCU DOCTOR

Tighten to
CU

DOCTOR: (SERIOUS) Well, I should have thought of that. But I was frightened by a mythical horror from my childhood .. too frightened to think clearly.

147. 3 E
CU LEELA

LEELA: Tut! Tut! Tut!

NO SCENE 17.

3F 2A 4A 5

8. 3 F 18. INT. LARGE CELLAR. NIGHT.

CS Cables
on floor by
altar.

PULL OUT
+ PAN UP
to find
STAEI

(FROM THE BACK OF THE
SKULL A THICK COIL OF
CABLE SNAKES ACROSS
THE ALTAR TO THE REMOTE
CONTROL CONSOLE.

STAEI GLANCES ROUND
AND, SATISFIED THAT
EVERYTHING IS READY,
FACES THE GATHERING}

STAEI: The waiting is over. Prepare
yourselves.

9. 2 A
High Group shot

(TED MOSS AND THREE
OTHERS MOVE SLOWLY FORWARD
AND TAKE UP POSITIONS
ON FOUR POINTS OF
THE PENTAGRAM.

THE REST OF THE WATCHERS
FORM A SEMI-CIRCLE
FACING THE ALTAR. THE
FIFTH POINT OF THE
PENTAGRAM WHICH IS NEAREST
THE ALTAR REMAINS EMPTY.

STAEI MOVES TO THE
REMOTE CONTROL CONSOLE)

10. 3 F
MCS FENDELMAN

FENDELMAN: (SHOUTS) Don't do it,
Stael!

11. 4 A
MCU COLBY

COLBY: (HISSING) Shut up you fool!
Let him electrocute himself./

12. 3 F
MCU FENDELMAN

FENDELMAN: (SHOUTS) You will kill
us all! Listen to me all of you.
He is a madman.



EP.3

TELECINE 6:

(DUR: 194 22")

SOF

Ext. Wood. Night.

The DOCTOR and LEELA
are running with desperate urgency, *walking with
a purpose through
wood.*

END TELECINE 6.

3F 2A 4A 5

19. INT. LARGE CELLAR. NIGHT.

13. 2 A
Highest +
widest shot
poss. (FENDELMAN IS STILL
SHOUTING AT THE
ASSEMBLY. STAEL
WALKS TOWARDS
HIM)
14. 3 F FENDELMAN: You must stop him! / You
MCU FENDELMAN must stop him now before he plunges
15. 4 A everything into chaos and death! /
MCU COLBY
16. 3 F COLBY: He'll plunge you into chaos
MCU FENDELMAN and death if you don't shut up! /
17. 4 A FENDELMAN: You don't understand,
MCS Gathering I see now what will happen! /
- PULL BACK as
STAEL enters
and Xs down
to FENDELMAN
MS STAEL (STAEL POINTS
HIS GUN)
- 2's Staël/Fendel. STAEL: You do?
- FENDELMAN: Max listen! The Doctor
asked if my name was real
Fendelman! Man of the Fendahl - don't
you see? Only for this moment have
the generations of my fathers lived.
I have been used. You are being used.
Mankind has been used!

RECORDING BREAK

42

30

20. INT. FENDELMAN'S LABORATORY. NIGHT.

148 ³ C
ML 2-shot
MRS.T/JACK

(JACK TYLER IS STANDING
STARING AROUND.)

MRS. TYLER ENTERS GINGERLY.
SHE PEERS FURTIVELY
AT THE EQUIPMENT)

JACK: They en't in here either.

MRS. TYLER: The house is empty then.
I don't hold with all this. It's
against nature.

(THERE IS A DISTANT,
VERY MUFFLED SOUND
OF A SHOT)

JACK:
Sounded like a shot. Is there a
cellar?

MRS TYLER: There's cellars all under
ere but they 'ent been used for years.

JACK: They're bein' used now.

(Break next)

MRS TYLER: Come on, boy.

41

(SHE HURRIES TOWARDS
THE DOOR BUT BEFORE
SHE REACHES IT SHE
STUMBLES ON THE THICK
POWER CABLE LEADING
FROM THE SCANNER OUT
THROUGH THE DOOR. SHE
DOESN'T FALL BUT HAS
CLEARLY TURNED HER ANKLE.
SHE HOBBOLES. JACK
HURRIES TO HELP HER)

JACK: You all right Gran?

GRAN: *What do ee think!*

R E C O R D I N G B R E A K

2A 4D

18. 2 A ML 2-shot
FENDELMAN/STAEI
21. INT. LARGE CELLAR. NIGHT.
(STAEI IS HOLDING A GUN
AND STARING AT FENDELMAN'S
CORPSE)
19. 4 A MCU COLBY
COLBY: (SHOCKED) You murdering
lunatic.
20. 5 STAEI Xing
to altar with
gun
(STAEI STARES AT HIM FOR
A MOMENT THEN TURNS
AND WALKS BACK TO THE
ALTAR. CAREFULLY HE
PLACES THE GUN IN FRONT
OF THE SKULL, THEN HE
GOES TO THE CONSOLE)

R E C O R D I N G B R E A K

EP.3

TELECINE 7:

(DUR: ^{13 1/2} 22")

SOF

Ext. Fetch Priory. Night.

The DOCTOR and LEELA ~~race~~ *reach the Priory Gates. He*
~~out of the wood and dash~~ *opens them with his*
~~across the open ground~~ *sonic key & they*
~~towards the priory.~~ *enter up the drive.*
~~LEELA has fallen back~~
~~a little and pauses to~~
~~catch her breath before~~
~~running after him.~~

END TELECINE 7.

44

2B 4D 5

22. INT. LARGE CELLAR. NIGHT.

21. 5 High shot
STAEL at
altar

STAEL: The way to power is open!

22. 2 He switches
on scanner
A
MCU STAEL

(HE PRESSES THE SWITCHES
ON THE CONSOLE AND
THEN GOES TO TAKE HIS
PLACE ON THE FIFTH
POINT OF THE PENTAGRAM)

R E C O R D I N G B R E A K



23. INT. CORRIDOR 1. NIGHT.

149. 3 G
LS CORRIDOR

(MRS. TYLER HAS HER
ARM ROUND JACK'S
SHOULDERS AND IS
TRYING TO PUT HER
WEIGHT ON THE INJURED
ANKLE.)

MRS. TYLER: Damn boy, that hurts!

1C

23A. FENDELMAN'S LAB. NIGHT.

150. 1 C
LS Lab.

The equipment
hums into
life

(THE SCANNER, TRIGGERED
BY STAEL'S REMOTE
CONTROL UNIT HUMS
INTO LIFE. THE SOUND
OF THE POWER RISES
QUICKLY)

(3, next)

45

2A

24. INT. LARGE CELLAR. NIGHT.

23. 2 A
Highest widest
shot poss.

(THE LIGHTS DIM, THE
SKULL BEGINS TO GLOW
AND THEA RANSOME
BEGINS TO STIR)

RECORDING BREAK

(Shot 150 on 1)

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3G

25. INT. CORRIDOR. NIGHT.

151. 3 G
Close 2-shot
JACK/MRS. TYLER

(MRS TYLER IS LEANING
AGAINST THE WALL
PROPPED UP PARTIALLY BY
JACK. SHE IS BECOMING
AGITATED AND A BIT
INCOHERENT)

MRS TYLER: Ssh! Listen John!
Somethin' comin', John, Somethin'
comin'.

(THE LIGHTS BEGIN TO
DIM)

LIGHTS
DIM

RECORDING PAUSE

- 49 -

5

26. INT. LARGE CELLAR. NIGHT.

24. 5

Highest widest
poss. group
shot

The pentagram
glows

The skull
blazes

(THEA RAMSOME'S BONDS FALL
AWAY FROM HER AND
SHE RISES TO HER FEET.

THE SKULL IS GLOWING
MORE AND MORE INTENSELY.
A GLOWING HALO OF
POWER BEGINS TO
SURROUND THEA)

RECORDING BREAK

27. INT. CORRIDOR 1 NIGHT.

153. 1 B
DOCTOR/LEELA
coming from
corridor 2

HOLD their X
down to
4-shot

(THE DOCTOR AND
LEELA ARRIVE
AT A FLAT RUN)

THE DOCTOR: Are you alright?

JACK: Damn glad to see you. Not
a moment too soon.

MRS. TYLER: (WHISPERING CROAK) No,
a moment too late. Listen!

(A DRAGGING SOUND
IS HEARD IN THE
DISTANCE)

R E C O R D I N G B R E A K set in 4th wall

EDIT IN TAIL SHOT OF FENDAHLEEN

*Cu Fendaleen
tail travelling
over gloop on
floor.*

MRS. TYLER: Look! Look!

R E C O R D I N G B R E A K Strike 4th wall
 & artists!

(THE FENDALEEN
COMES AROUND
THE CORNER +
UP THE CORRIDOR)

E N D O F R E C O R D I N G

(SI)

RUN TX-42

SOF

CLOSING TITLES - EPISODE THREE (DUR: 50")

TJ 7
Dector Who
TOM BAKER

TJ 8
Leela
LOUISE JAMESON

TJ 16
Thea Ransome
WANDA VENTHAM

TJ 17
Martha Tyler
DAPHNE HEARD

Dr. Fendelman
DENIS LILL

TJ 18
Ted Moss
EDWARD EVANS

Jack Tyler
GEOFFREY HINSLIFF

TJ 19
Maximillian Stael
SCOTT FREDERICKS

Adam Colby
EDWARD ARTHUR

TJ 20
Incidental Music
by DUDLEY SIMPSON

TJ 21
Production Assistant
PRUE SAENGER

Production Unit Manager
JOHN NATHAN-TURNER

TJ 22
Lighting
JIM PURDIE

Sound
ALAN FOGG

TJ 23
Film Cameraman
ELMER COSSEY

Film Recordist
BILL MEEKUMS

TJ 24
Visual Effects Designer
COLIN MAPSON

Special Sound
DICK MILLS

TJ 25
Costume Designer
AMY ROBERTS

Make Up Artist
PAULINE COX

TJ 26
Script Editor
ROBERT HOLMES

TJ 27
Designer
ANNA RIDLEY

TJ 28
Producer
GRAHAM WILLIAMS

TJ 29
Director
GEORGE SPENTON-FOSTER
BBC(C) 1977